

ECCLIESIASTICAL SYMBOLISM.

From Temple Bar.

Nothing ecclesiastical is without design, and nothing has grown by chance. Rites, ceremonies, garments, colors, shapes, all are symbols having subtle allusions and references known clearly to the initiated; and what seems to us only a fitting ornament or a senseless pageantry, according as our proclivities are towards the pomp of ritualism or the simplicity of nonconformity, to those who have the key is a sacred secret full of grave intention, as setting forth a precious truth, or symbolizing a divine attribute. It will not do us any harm to remember this when criticising things ecclesiastical; for though we may not go with the symbolizers, and though we yet hold that the time for all this has passed, yet it will keep us from an ignorant contempt, of all states of mind the most dangerous and the most inimical to true progress.

To begin with what is generally the beginning of all things human—dress: the garments of the priest (I am speaking now of the Catholic priests), have each a certain meaning besides that original one of clothing the human body decently; as the alb of the acolyte, that long white linen robe girded round the waist, and falling nearly to the feet, with which we are familiar in the younger Romanist priests, and which we in our days have discarded for the surplice. That alb, the first garment of initiation, is meant to symbolize and remain the wearer of the modesty and purity which ought to be the first essentials of the priestly character; the first victories gained over the old Adam, and the initial investiture of the holy life. Again, the chasuble, that short embroidered cape which officiating Catholic priests wear, was once a long flowing garment made like a poncho, with a hole in the middle, and falling quite to the ground, but lifted up by attendant priests to prevent the wearer's feet from becoming entangled, which is the reason, and not to show off the embroidery, as one might imagine, why the attendant priests still hold it out at the edges, though the length has been curtailed to the dimensions of a lady's tippet. Well, the chasuble, or, as it is called, "the little house," was originally meant to indicate the wide extent of charity by its extreme breadth, for charity, like the casula, should be as a house or cover, and protect all human nakedness and shame. The chasuble is white at Easter time, because the angels appeared in white; and red at Pentecost, because of the tongues, which were of red fire, sitting on each man's head. But the main idea is done away with now in the curtailment of the garment, and the chasuble is only a mutilated symbol doing duty for an ornament. Poor Pugin, himself such an earnest and thorough-going symbolist, was much tormented by the unfitness of things in modern ecclesiasticalism, both in his own church and in ours; and lamented the impossibility of bringing over Catholics to the perfection of medieval times. "But after all, what's the use of decent vestments with such priests as we have got?" he says in a pet, "A lot of blessed fellows! Why, sir, when they wear my chasubles they don't look like priests, and what's worse, the chasubles don't look like chasubles."

Then what is the dalmatic—the deacon's robe of white with purple stripes, with the right sleeve plain and very full, but the left fringed or tasselled: the robe still worn by our sovereigns at their coronation, and which has its name from Dalmatia—but the image of bouffantness towards the poor? It is the robe given to deacons and sub-deacons, because they were chosen by the Apostles to serve the tables; and a deacon should have a dalmatic with broader sleeves than a sub-deacon, because he should have a larger generosity; while a bishop should have one with sleeves much broader and wider than the deacon's, because of the same reason in an ascending ratio. A dalmatic signifies an immaculate life as well as hospitality, and it has two stripes before and behind to show that a bishop should exorcise his charity to all, both in prosperity and adversity. The transverse line, which forms a cross behind, is of course in allusion to the cross which the great Bishop of our souls bore when on his way to Calvary. The gloves worn by a bishop mean that his hands should be clean and free from all suspicion of impurity; and the episcopal ring is the wedding ring which marries him to the church, emblematic of the sacrament of faith by which Christ pledges himself to his bride. It is of gold, and round, to signify perfection, and its jewels show forth the splendor of the spiritual gifts, which it is to be supposed were received at the episcopal consecration. All this is catholic, not protestant.

The Pope's tiara, with its three crowns, is a composite emblem, meaning as the ground-work, the original mitre of linen, which, in its turn, signifies purity and chastity, while the first band of gold denotes the supremacy of the Pope over all other mitred Bishops; the second, added by Boniface VIII, means the prerogative of the spiritual and temporal power combined in the Papacy; and the third, added by Urban V, has reference to the sacred Trinity, to which so much in the Church has reference.

The amice is a white linen cloth worn on the head, with an apparel or moveable strip of embroidery round the brow, like a philletary, of which no trace remains in our own vestry (amicia was a cap made of god's or lamb's skin; the chrisome is the linen cloth hung over the newly-baptized, and signifying innocence—in old-time witchcrafts, one of the most important articles in the witches' refectionary; the stole is the colored silk scarf worn round the neck, denoting the yoke of Christ, and the cord that bound him; and the cape is, or was originally, a cloak with a hood or cappa, made to protect the wearer against wind and rain, and sometimes called a pivialine. Thus it will be seen that in all the garments, which seem to us just so much senseless ecclesiastical millinery, is a rational meaning and intention useful in its day; and that when we think ourselves wise in scoffing, we only show ourselves unlearned and without understanding.

There is a very common error respecting the crozier, which has now become too deeply rooted to be eradicated. The crozier, properly so called, is the archbishop's staff, terminated by a barbed cross, and not that curved broken-rod which is the crozier of a bishop, and which we generally call a crozier. A bishop's staff and an abbot's was the same in form; but while the bishop turns his crozier outwards to denote his wider authority, an abbot carries his turned inwards, to show that his jurisdiction extends over his own house only; also he covers his with a veil hanging from the knob, when walking with a bishop, to show that his authority is hidden while in the presence of his superior.

In the Church itself, everything is a symbol—every form, every figure, every appliance, every circumstance—nothing is without meaning; though whether that meaning is well expressed is another matter. Thus, the pas-

chalmsal font is, or always should be, octagonal; the octagon being the figure of Regeneration, "because," says Durandus, "the old creation ended in seven days, wherefore the next number may be taken as symbolical of the new." There is no example of a seven-sided font anywhere in churches which understand their own laws, seven in the language of ecclesiastical symbolism meaning perfection, which baptism is not. The pisciculi, or little fishes so often found sculptured on the sides, are meant to represent young Christians, in allusion to the monogram of Ichthys, by which the early Greek believers expressed the name of the Saviour (Jesus Christus Theou Uios Soter; Jesus the Son of God, the Saviour). This afterwards came to be a fish simply; and thus a fish became a sacred symbol in the Christian Church, as it had already been in the Olympian Pantheon. A salamander on a font signifies the baptism of both fire and water—an example of which may be seen at Bridekirk.

The trefoll and the triangle are alike emblems of the Holy Trinity; a quatrefoil sets forth the four Evangelists; also is it the proper figure in which to represent the four Evangelists with our Lord in the center; the five wounds are to be emblemized, the center standing for the heart; while the cinquefoil represents more especially the mysteries of the Rosary, which are five everywhere—five joyful, five dolorous, and five glorious. The five joyful are, 1. The Annunciation; 2. The Salvation; 3. The Birth at Bethlehem; 4. The Adoration of the Wise Men; 5. The Presentation in the Temple. The five dolorous are, 1. The Agony; 2. The Flagellation; 3. The Crown of Thorns; 4. The Bearing of the Cross; 5. The Crucifixion. And the five glorious are, 1. The Resurrection; 2. The Ascension; 3. The Descent of the Holy Spirit; 4. The Assumption of the Blessed Virgin; 5. The Coronation of our Lady.

The string of beads by which the faithful tell their prayers is called a rosary, perhaps from the practice of carving roses on the larger beads coming between the smaller; and the whole of the mysteries are sometimes represented in one large rose. In some curiously wrought rosaries, the small beads are carved with roses and birds, while the large beads are three-sided—on every side one of the mysteries cut in a trefoll. A hexagon signifies the attributes of God—blessing, honor, glory, power, wisdom, majesty; and a septfoil is used for a representation of the gifts of the Holy Spirit, which are seven-fold—for the seven sacraments of the Church, and for the creation of the world; and for all other things of which seven is the natural figure. A circle means eternity; hence it is used for the adoration of the Lamb, or the rotation of the seasons—subjects often found in the great wheel windows of pointed churches, sometimes also called mark-d windows—the flower of many fairs or leaves—and sometimes Catherine windows, the wheel emblemizing that saint.

In numbers, as in geometrical figures, the symbolist finds rich occasion for secret representation. Thus, one represents the Unity of Deity; two, the human and divine attributes of our Lord; three, the Holy Trinity; four, the Evangelists; five, the five wounds; six, the attributes of God; seven, the seven-fold graces of the Holy Spirit; eight, Regeneration; of nine, ten, and eleven I have found no explanation, they are not, it seems, ecclesiastical numbers; but twelve shows forth the Apostles and the whole Church proceeding. Again, the Holy Trinity is symbolized by the nave and two aisles of Saxon churches; also by the triple division into nave, chancel, and sanctuary, into which the length of a church is parted; also in the triple order of moulding, and the altar steps, which are generally three, or a multiple of three. The great western door is taken to mean Christ—the door by which all enter into the Holy of Holies; the serpent handle, so common to old churches, is an allusion to the text, "They shall lay their hands upon serpents;" and the two lights usually placed over it are typical of his double nature, the human and Divine. Sometimes there are western triplets instead of double ones, which mean the more comprehensive Triad.

The whole church has its own special meaning, both in ground plan and in superstructure. In original idea a church was meant to shadow forth a ship—the ark that was to save us from the stormy world and the deluge of sin and wrath. Indeed, this idea was so dominant that in the Church of SS. Vinezoe Anastasio at Rome, near St. Paolove and Tre Fontane, built by Honorius I, A. D. 630, the walls are carved like the ribs of a ship. But if the original idea of a church was that of a ship, or ark, its disposition was that of a cross—the most complex cathedral resolving itself into the form of a cross when seen from a height, or when the ground plan is traced on paper. Indeed, in early churches a cross was marked on the pavement, the upper part coming into the chancel, the arms going into the transepts, and the body lengthening down the nave.

But this was given up after the anathema pronounced by the second Oecumenical Council on all who should tread on the holy symbol. England has fewer cross churches than any other country, the number being only as one to ten; but still the ship or ark, and the cross, remain as the original idea of all Christian churches in early days.

There is yet more symbolism of parts. The first entrance is the church-yard, answering to the Jewish Court of the Gentiles, a plot or outer court surrounded by wall to intimate the separation of the church from the world, but coming into no privileges. The north side of the churchyard is in some countries appropriated to those commanded to be buried out of sanctuary—such as suicides, the unbaptized, and the excommunicates. (In some localities in Devonshire, a particular part of the church-yard is devoted to the unbaptized, and called the chrisomer. It will be remembered that chrisome is the name of the linen cloth hung over the face of the newly-baptized.) Within this outer court, but still without the proper sanctuary or church, stands the baptistery—the building enclosing the font where regeneration is to be had. Then comes the sacred building itself, extending from west to east, in length greater than in breadth, and ending at the east end in a circle. We have cut off this circle now, but do we not all remember it in foreign churches, immediately behind the high altar? The entrance is to the west, the face always pointing eastward, for the true orientation of a church is one of its primal necessities; the narthex or porch is for penitents and catechumens, not communicants, but joining in the services as learners rather than participators; the nave or body is for "perfect Christians," communicants, and admitted into all the privileges; and the sanctuary or chancel is for the clergy; and each part is separated from the other by a screen. Of these screens the rood-screen, dividing the chancel from the nave, is the most important and emblematic, and full of recondite teaching.

"The images of saints and martyrs," says Durandus, in Neale's and Webb's translation, "appear on the lower panelling as examples of faith and patience to us. The colors of the rood-screen itself represent their passion and

victory—the crimson sets forth the one, the gold the other. The curious tracery of network typifies the obscure manner in which heavenly things are set forth while we look at them from the church militant. And forasmuch as the blessed martyrs passed from this world to the next through sore torments, the mouldings of the chancel arch represent the various kinds of sufferings through which they went. Faith was their support and must be ours; and faith is set forth either in the abstract by the limpet moulding on the chancel arch, or on the screen by the Creed in gilt letters, or is represented by some notable action of which it is the source so in Clive, Somersetshire, the destruction of a dragon runs along not only the rood-screen but the north parclose also. That the power of evil spirits may be exercised against us till we have left this world, but not after, horrible forms are sometimes sculptured on the west side of the chancel arch. This explains why the chancel is more highly ornamented than the nave. It is the west or nave side, not the chancel or east side, which invariably has the greatest share of ornamentation."

If the western door symbolizes Christ, the east portico symbolizes the Father, while the two side doors mean the Son and the Holy Spirit. The seats round the chancel mean the souls of the faithful; the Trinity in Unity is typified by the moulding thrown across the three lights; sometimes a quatrefoil or cinquefoil circle, placed at some little distance above the triplet, typifies the crown of the King of Kings. The single lights, north and south of the Norman and early English churches, set forth the apostles and doctors who have been in their time shining lights in the Church, and the rich pattern of flower-work adorning them means their gifts and graces; where the side-lights are in complets, two and two, and are six on a side, they mean the apostles sent out in pairs to preach the gospel to mankind. The corona, used in Greek churches, and now so extensively in our own, means the Holy Trinity when it bears three lights, the seven gifts of the Spirit when it has seven, and the apostles and Christ when it has twelve all round and one in the centre.

Again, some liken a church to the human body, of which the chancel is the head, the transept the arms, and the nave the rest of the body. The sanctuary represents the vowed virgins, male and female; the chancel, the pure life; the nave, the honestly married; the four walls are the four evangelists; and the building has length, which is fortitude; breadth, which is charity; and height, which is courage. The foundation is faith; the pavement, humility; the roof, charity; the cover and protect all; the four sides are the four cardinal virtues—justice, fortitude, temperance, and prudence; the windows are hospitality with cheerfulness, and tenderness with charity; the chapels clustered round the main altar represent the communion of saints. The crypts stand for hermits, holiness buried in secrecy and silence; the exedra in apsis, the lay portion of the faithful joined to Christ, and the Church; the open court is Christ, free to all comers; the towers are preachers and prelates, and the pinnacles are the life and mind of prelates aspiring heavenward; the cock on the spire signifies watchfulness, calling the faithful to awake; it may also have an allusion to Peter, and his courage, trusting in himself, betrayed him to cowardice and denial; the iron rod placed above the cross on the summit of the church is the Holy Scriptures consummated—non-symbolically it is a lightning-conductor in all probability; the glass windows are the Holy Scriptures which expel the wind and rain, that is, all things hurtful, while they transmit the light of the sun to the faithful; the lattice-work is the prophets, or other obscure teachers of the church militant; the two side-shafts are the two precepts of charity, or the sending out of the apostles, two and two; the piers are bishops and doctors; the bases of the columns are the apostolic fathers who support the whole fabric of the church; the capitals are the opinions of the bishops and doctors; and the ornaments are the words of Holy Scripture. The stalls mean contemplation, the pavement is the multitude sustaining the church, and the beams are praises and preachers. Victory over the devil is symbolized, as at St. Peter's, Oxford, where the piers rest on and crush a monster; and the hideous forms of the gargoyles are evil spirits flying from the feet of the church militant; the ark that is set forth in the terrible figures sometimes sculptured on the west side of the chancel arch; the straightness of the way of life is shown in the narrowness of the Norman arches; and the final separation of the Church triumphant from all delinquents, is figured in the great dome, painted in fresco over the rood-screen.

The stalls are generally crowded with symbolic ornament, much of which refers to the quarrels between the regular and secular clergy, always life in the Catholic Church. A fox preaching to geese; a cowed double-headed fox hung by a goose, and two cubs yelping at the foot of the galloways; an ape praying with an owl perched over his head; a monkey holding a human fox in chains, a bag of money in his right paw, and cranes and geese on each side. These are a few of the more easily recognized symbols. But others on the subsele seem to intimate that the vices to which they refer are thus put down under the holy men who sat there—put under and sat upon, as we would say in the irreverent language of to-day. Thus an ape is so unfrequent figure on the subsele, and an ape is the emblem of unlawful passion (when David looked at Bathsheba in the illuminations to the Psalms, an ape chained to a wall is introduced, with a meaning quite as well known to the covered artist) as geese has the same signification: a bear means sensuality and ferocity; an owl is darkness and solitude; a dragon is pestilence or the devil; a bat is a man of quick and secret execution; a fox is cunning, deceit, and rapacity; and a peacock is semiglorious—in early times was the Resurrection, with what aptness of natural symbolism it is rather hard now to say. The pelican is Christ shedding his blood for all mankind, and the Passion is further symbolized by a heart, with five wounds, dropping blood into a hen and chickens. The eagle is the priesthood; the crane is purity, and the fish signifies the lion is royal power, magnanimity, strength, courage, and dominion; the eagle under the lectern is an allusion to St. John. The later meaning of the dove we all know as typifying the Holy Ghost, but earlier doves symbolized the souls of those who had died for the truth. The twelve Apostles are often figured as twelve doves, and the Ascension is emblemized by a flying bird—martyrs, also, by birds (see above); lions, tigers, oxen, horses, strange fishes, griffins, and all monsters, whatsoever, are the fearful realms to which God's servants are exposed to the powers of the Evil One thus represented. An extended hand is God's care upholding the faithful; the phoenix is the Resurrection; our Lord seated in the rainbow the day of judgment. The bee means regal power; the cock, watchfulness; the dolphin, love and society; and the dog is fidelity. The monuments of married women have often a dog sculptured at their feet to show that they were faithful wives. But none of the more pious emblems

are ever seen on the subsele of the stalls in churches where ecclesiastical symbolism was still a fact—only the first or evil emblem. Of flowers, the lily means eternal life; the lily, sacred to the Virgin and all holy saints and martyrs, means purity and chastity; the olive is peace and concord; the oak is virtue and strength; the herb-Bennet—St. Benedict's herb—is a frequent ornament for crockets and finials, its finely draped leaf rendering it especially apt for an enclosing foliage; a palm-branch is the sign of the Christian's victory in martyrdom; the ecclesiastical symbols of grapes and wheat-ears need no comment; with the rose and royal pomegranate are also too well known to need explanation an ecclesiastical symbols.

Then for colors: white, as also silver, means innocence and purity, the greatest virtue inculcated in the early Church, and with this virtue that also of charity; black is for counsel, antiquity, and mourning; blue is piety and sincerity, divine contemplation and godliness of conversation; being the color of the heavens it is attributed to the holiest persons, which was the reason why the Jewish High Priest wore it, and why Our Lady wears it; gold is purity, dignity, wisdom, and glory of a higher quality of spiritual merit than even the chaste and stainless silver; green is the bouffantness of God, mirth, youth, and gladness—a green field is a symbol of the Resurrection, and red is divine charity and love, also martyrdom.

In monumental symbolism the early priests had a lion under their feet, as significant of how they trampled down the strong powers of the world and the evil powers of sin; a distaff means the mother of a family; a naked body, deep humility, whether partially shrouded or emaciated; the crossed legs signify the accomplishment of the vow of pilgrimage to the Holy Land; angels bearing a child mean the new-born soul ascending to heaven; churches, etc., in the hand denote founders and builders; a body finely clothed in the upper part and lying under a gorgeous canopy, but terminating in a worn-out skeleton, shows the vanity of riches and the pitiful end of all human glory; a chalice shows a priest—so does a ring—so does the hand raised in benediction over a cup; but the first two fingers raised, and the third and fourth dropped, denote a bishop.

Fennant, in his "Notes on Lichfield Cathedral," quoted by Poole, says:—"I have a singular drawing of a tomb, and cast of a knight, naked to his waist, his legs and thighs arched, and at his feet and head a stag's horn; his hands as if he was reading a confession or act of contrition; across his middle, on his breast, is his coat of arms, which show him to have been a Stanley. He is called Captain Stanley, and is said to have been excommunicated, but to have received funeral rites in holy ground, having shown signs of repentance, on condition that his monument should bear these marks of disgrace. I find a Sir Humphrey Stanley, of Pipe, who died in the reign of Henry VII, who had a squabble with the chapter about carrying the water through his lands to the close. He also defrauded the prebendary of Stotford of his tithes; so, probably, this might be the gentleman who incurred the censure of the Church for his impiety."

It was not likely that poor Sir Humphrey would ever have his name inscribed on the diptych from which the names of the faithful dead were read by the deacon with a loud voice after the consecration of the host. Bishops unjustly condemned had their names inscribed on the diptych by way of reparation; but bold, high-handed, self-willed Captain Stanley was surely not of the number. And naming the host brings us to the small fact that the altar, before its consecration, is called altar-bread, or singing-bread; and that the altar-cloth covering the elements is the corporate, as covering the body.

Then there are various meanings connected with crosses, of which, by-the-way, there are many kinds. The altar cross, the processional cross, the rood cross, the reliquary cross, the consecration, and the pectoral cross. The pectoral cross was oftentimes of great service in the lives of holy men. St. Gregory of Tours once extinguished a fire by simply drawing forth his pectoral cross, in which were relics of the Blessed Virgin, of the Apostles, and of St. Martin. The cross of the rood, or the great guardian of holy secrets, and it kept them faithfully; the ruler and guide of men's minds, and it ruled them well; but now is there no need of those great class and official separations; and the rood-screen is abolished, as the veil of the Temple was formerly rent. Ecclesiastical symbolism, like so much else in life, is of the past; let it gather its shroud decently about its shoulders, and die with the grace of a thing knowing its last hour to have come.

or fishes, as many suppose. The almond flowering in a flower-pot, the lid terminating in a cross or crucifix, is one of the most general accompaniments of the Annunciation always such a favorite subject with Romanist artists.

Again quoting from Mason Neale's and Webb's translation of Durandus, I will give a grand bit of general symbolism, which if fanciful is eloquent, and, perhaps, not wholly untrue:—

"In England, from the time that Edward VI directed the execution of Archbishop Scrove, when the State interfered, it was with a strong arm, cramping and confining, obliging the Church to confine herself to ritual observances, and forbidding her to expatiate on the grand objects for which she was ordained. Now would there be a more fitting expression of this than in the Perpendicular style? Does not its stiffness, its failure in harmony, its want of power and adaptation, its continual introduction of heraldry, its monotony, its breaking up by hard continued lines, its shallowness, its meretriciousness, its display, set forth what we know to have been the character of the contemporary Church. Above all, do not the reintroduction of horizontality, the Tudor arch, the depressed pier, speak of the want of spirituality? If so in the Anglican, the Gallican was worse off. The State gradually interfered with it, embraced it with its dangerous friendship, made its observances meaningless while sustaining their splendor; secularized its abbays, by appropriating them to political ends; made statements of its bishops; gave it outside show while eating out its heart. Does not Flamboyant express this? A vast collection of elegant forms, meaninglessly strung together; richness of ornament, actually weakening construction, vagaries of tracery, as if the hand possessed of church art were suddenly deprived of church feelings; nothing plain, simple, intelligible, holy; parts neglected, parts ostentatious; the west front of Abbeville to a choir that would disgrace a hamlet. In Spain again, where Christianity unfolded itself later, so also was church art later in its development. San Miguel, at Seville, which was actually built in 1305, would in England be set down to the date of 1180. In Italy, when there was no State to interfere with the Church, paganism, which had always been more or less at work, sprung up at once at the time of the great schism, and has ever since prevailed. In England, the symbolism which lingered longest was that of the chancel and the rood. Now was this destroyed summarily; the importance of the chancel had been gradually, all through the Perpendicular era, weakened by chancel aisles, and the omission of the chancel arch; it was but to omit the rood-screen and parolose, and the mystical division vanished, as at Hawkshead, 1564."

I have put this article together from various books treating of the subject, offering it for what it is worth, as an explanation to some, and a collection of details interesting to some, but by no means as an incentive to the worship of Symbolism to any. The time for all these dark allusions and hidden secrets has happily gone by, never to return; and with the destruction of the rood-screen has gone, surely forever, that mystical separation of the clergy from the laity which gave the former such an awful power over the souls of the people, which bound the conscience of the world in helpless darkness at their feet. The full and free participation of the laity in all the knowledge, if not in the offices, of the clergy, has been the real cause of the destruction of the rood-screen. We have no need of queer monsters on the subsele of our stalls to remind us that we are to put fraud, deceit, lying, and impurity far below us. Education and a free press, unchecked speech and unfettered thought, have done more for us than the obscure symbols of church architecture and ornamentation; and it is well that each man should feel that on himself lies the burden of his own well doing, and that, henceforth, no priest can make or unmake the law by which a sinner's soul is to be saved, or an evil life purified and made acceptable to the Highest. The Romish priesthood had its work to do in the world, and it did it, in spite of some shortcomings inseparable from human action, well, faithfully, and truly. It was the great guardian of holy secrets, and it kept them faithfully; the ruler and guide of men's minds, and it ruled them well; but now is there no need of those great class and official separations; and the rood-screen is abolished, as the veil of the Temple was formerly rent. Ecclesiastical symbolism, like so much else in life, is of the past; let it gather its shroud decently about its shoulders, and die with the grace of a thing knowing its last hour to have come.

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126 m

LEGAL NOTICES.

IN THE COURT OF COMMON PLEAS FOR THE CITY AND COUNTY OF PHILADELPHIA.

ASSIGNED ESTATE OF WARREN F. FERGUSON, PHIA.

The Auditor appointed by the Court to audit, settle, and adjust the account of THOMAS O'BRIEN, Administrator of the Estate of WARREN F. FERGUSON, and to report distribution of the balance in the hands of the Auditor, will meet the parties interested for the purpose of his appointment, on MONDAY, April 23, 1867, at half past 3 o'clock P. M., at his office, No. 22 South THIRTIETH Street, in the city of Philadelphia. A. O. B. BRIGGS, Auditor.

IN THE ORPHANS' COURT FOR THE CITY AND COUNTY OF PHILADELPHIA.

ESTATE OF JAMES C. WORRELL, deceased.

The Auditor appointed by the Court to audit, settle, and adjust the account of EMILY S. WORRELL, Administratrix of the Estate of JAMES C. WORRELL, deceased, and to report distribution of the balance in the hands of the Auditor, will meet the parties interested for the purpose of his appointment, on THURSDAY, the 23 day of May, 1867, at 4 o'clock P. M., at No. 123 FIFTH Street, in the city of Philadelphia. A. O. B. BRIGGS, Auditor.

IN THE COURT OF COMMON PLEAS FOR THE CITY AND COUNTY OF PHILADELPHIA.

ANNA L. HARRIS, Respondent, vs. SAMUEL HARRISAW, Plaintiff.

December Term, 1866. No. 84. In Divorce.

To SAMUEL HARRISAW, Respondent, take notice of a Rule in the above cause returnable SATURDAY, April 27, 1867, at 10 o'clock A. M., to show cause why a divorce a vinculo matrimonii should not be decreed.

RICHARD LUDLOW, Attorney for Plaintiff.

419 1/2

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